mohan Roy, Professor Max-Muller, and Pandit Sitanath Tattwabhushan of Calcutta, from the discourses of other oriental and occidental Vedantists and Theists mentioned in this Manual. The texts adopted for exposition are mostly from the translations of Rajah Rammohan Roy and Tattwabhushan, except for Chandogya and Brihadaranyaka. For these two excepted pieces I have adopted the transia- lions of Max-Muller. Immense is my debt of gratitude to- all these great souls; *1 bow to them with profound reverence.*

3. In this connection, I may state that Raja Rammohan Roy's translation is literary, evinces a free,, flowing, attractive style to match the exuberance of the emotions and the sublimity of the thoughts conveyed in the' original texts; whereas the translation of Max-Muller and Tattwabhushan is dry, too literal, word by word, phrase by phrase, sometimes boringly literal at the sacrifice of elegancy of expression; and this is due to a scrupulous anxiety on their part to retain <( **the purity of the original and to escape the charge of having taken liberties with the time-honoured texts"**

4. I may further add that many of the anecdotes, stories and illustrations eml^»died in this

Manual in demon-
stration of some of the finest of light-flashes and the sweet-
est of love-missives of the ancient Rishis were learnt by
me at the feet of my revered Master, the late Diwara
Bahadur Dr. Sir R. Venkataratnam of Cocanada, the re-
nowned educationalist of Southern India, sometime Vice-
Chancellor of the Madras University, popularly and endear-
ingly known as **Brahmarishi-Venkataratnam,** a veritable-
spiritual descendant, a modern prototype, of the •
ancient Rishis, to whom an earner production of mine
published under the title of <( **The Adoration of the-
Supreme Being** ? ? was gratefully dedicated.

5. I devoutly hope and pray that this simple manual
though primarily designed and especially 'written for the